

THE CLASSICAL
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THE ENDURING LIGHT OF ANCIENT GREECE



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HUMANITIES WEST

«exploring history to celebrate the mind and the arts»

presents

THE CLASSICAL IDEAL *The Enduring Light of Ancient Greece*

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June 3 and 4, 1994

Herbst Theatre, San Francisco

Presented in cooperation with the
Consul General of Greece, the Center for Modern Greek Studies at San
Francisco State University, Democritos Professional Society, the Hellenic
American Professional Society, the Modern Greek Studies Foundation,

HUMANITIES WEST PRESENTS
THE CLASSICAL IDEAL:
THE ENDURING LIGHT OF ANCIENT GREECE

Herbst Theatre, San Francisco
HARRISON SHEPPARD, *Moderator*

FRIDAY, JUNE 3, 1994, 8:00–10:15 PM

8:00 PM *Lecture*: "PHILOSOPHY WITH A PUBLIC VOICE: WHAT WE CAN
LEARN FROM THE GREEKS"

ALEXANDER NEHAMAS, *Princeton University*

Philosophy today seems to be a very abstract and esoteric discipline. It exists mostly in universities, and even there it has a reputation for being difficult and abstruse. This was not always so. In ancient Greece, where it began, philosophy always spoke with a public voice: its paradigm was Socrates, who spent his life in public, discussing philosophy with anyone who was interested in asking questions about how life is to be lived. In this lecture, Professor Nehamas will try to explain why philosophy has retreated from its public origins in Greece and will argue that it needs to reclaim those origins. An issue of obvious public importance in classical Greek philosophy was Plato's shocking plan to banish poetry and drama from his ideal city. Today, we are faced with the same factors that made Plato so negative about poetry in relation to our own media for mass entertainment — in particular, in relation to television. Proper attention to the moral and aesthetic issues raised by television shows both that Plato and Greek philosophy in general are directly relevant to contemporary life and that modern philosophy can play a central factor in public debates about the quality of our lives.

9:15 PM *Dramatic Presentation*: HUMANITY AND DIVINITY IN
CLASSICAL GREEK TRAGEDY

Short dramatizations by Shirley Gillham and Richard Pallaziol of significant passages from the great classical tragedians, Aeschylus, Sophocles, and Euripides, directed by Jeffrey Bihr and briefly introduced by Harrison Sheppard.

SATURDAY, JUNE 4, 1994, 10:00 AM–4:00 PM

10:00 AM *Lecture*: SIGHT UNSEEN: PHILOSOPHY IN GREECE

EVA BRANN, *Dean, St. John's College, Annapolis, Maryland*

Dean Brann's latest book *The World of the Imagination: Sum and Substance*, comprehensively explores the imaginative faculty. In this illustrated lecture she will discuss the relation of Greek light, statuary, and architecture to the centrality of vision in Greek philosophy, especially to the notion of distinguishing phenomena from reality and the "unseen sights" of Plato, the Forms.

11:15 AM Lecture: THE IDEA OF JUSTICE IN ANCIENT ATHENS

WILLIAM BRAITHWAITE, *Loyola University School of Law, Chicago*

Professor Braithwaite will read the lecture prepared by Professor George Anastaplo for this program, and provide his own interpretation of Professor Anastaplo's ideas. He will discuss the idea of justice in ancient Athens as evidenced by the Greek playwrights, Plato's *Republic*, and Aristotle's commentary on the Athenian Constitution. The general, or popular, understanding of justice will be examined along with the political and the philosophical.

BREAK FOR LUNCH 12:10–1:40 PM

1:40 PM Lecture: GREEK TRAGEDY IN MYTH AND DEED

CHARLES GREENLEAF BELL, *Physicist and Poet, St. John's College, Santa Fe*

Professor Bell's multi-media lecture combines a sound tape of quotations, Greek music, and comment, with slides of Greek art, tracing the stages of the tragic myth — God-given poser, superhuman act, fall, and inner ripening — from Homer, through the dramatists and the Peloponnesian War, to the introspective deepening of a value-quest. After participation in the cult energy of the Archaic and 5th Century Greek, the 4th Century shift to a soft art of nostalgia and inner search prompts repudiation: "Consider the pity of this degradation: Greek outwardness has become the Platonic cave." But by the close of the show, the quoted Platonic has become a no less espoused pole of human excellence. The modern viewer is left embracing both: the god-given Homeric force, the searching pathos of thought.

3:05 PM Lecture: ART FOR ALL TIME: THE CLASSICAL LEGACY

MARION TRUE, *Curator of Antiquities, The J. Paul Getty Museum*

When the Roman author Plutarch remarked that the Parthenon sculptures "were created in a short time for all time," the temple and its sculptural program were already some five hundred years old. Yet this simple observation has proved to be an enduring truth. Visitors to collections of Classical art today are as moved by the beauty and spirit of the works from fifth-century Greece as the ancient writer and the generations that preceded him. What are the special achievements of Classical Greek art that distinguish it from everything that had come before and how do we account for its lasting appeal and influence far beyond the time and place for which it was created? Starting with the review of the most significant surviving artistic evidence in marble, bronze, terracotta, and precious metals, as well as some of the later reflections of lost masterworks, this illustrated lecture will attempt to re-examine the unique contribution made by the artists and craftsmen of Greece in the mid-fifth century B.C. and to consider anew the reasons for the profound impact of the Classical legacy.

3:50 PM CLOSING REMARKS BY ALEXANDER NEHAMAS

LECTURER, MODERATOR, PERFORMER AND PARTICIPANTS' BIOGRAPHIES

GEORGE ANASTAPLO is Professor of Law at the Loyola University of Chicago School of Law, Lecturer in the Liberal Arts at the University of Chicago, and Professor Emeritus of Political Science and of Philosophy at Rosary College. His A.B., J.D. and Ph.D. are all from the University of Chicago. His publications include five books, the two most recent being *The Constitution of 1787: A Commentary* and *The American Moralists: Essays on Law, Ethics and Government*.

CHARLES GREENLEAF BELL received a B.S. in Physics from the University of Virginia and a B.A., M. A. and M. Litt. from Oxford. He has taught at Princeton, the University of Chicago and St. John's, both at Annapolis and at Santa Fe. He has published philosophic essays, three volumes of poetry, two novels (from a trilogy) and forty-one slide-tape dramatic studies (also available on video), a synthesis of *Symbolic History: Through Sight and Sound*.

JEFFREY BIHR a native San Franciscian, works regularly as an actor, director, composer, and teacher. He spent seven seasons as an actor at the Berkeley Repertory Theater, is a member of Suzuki's International Acting Company, and has directed in Germany and in England. He has acted in *The Suppliant Woman* for Stanford, *Orestes* for Anne Begart, *Dionysus* in Japan for Tadashi Suzuki, and directed a production of *The Greeks* in America and England.

WILLIAM T. BRAITHWAITE is on the faculty of the Loyola University School of Law. He teaches torts and other subjects, in some of which he requires his students to read the Great Books, as in his course on Argument, where the texts are Aristotle's *Rhetoric* and Euclid's *Elements*. A graduate of Washington and Lee University law school, he was a partner in the firm of Mayer, Brown, and Platt in Chicago, prior to accepting a full-time appointment to the faculty of Loyola University.

EVA T. H. BRANN is currently Dean of St. John's College, Annapolis Maryland, a great books college that devotes its freshman year to the reading of Greek texts. She studied Classics at Brooklyn College and Archaeology at Yale University. She was a fellow of the American Agora Excavations, and the Institute of Advanced Studies in Princeton. She has published on Greek pottery, on philosophy and on education. Her latest book is a comprehensive treatment of the imagination, in all its aspects, entitled *The World of the Imagination: Sum and Substance*.

SHIRLEY GILLHAM'S most recent theatrical appearances were in Arthur Miller's "*The Price*" and Arthur Kopit's "*Wings*." She has also worked as a principal in commercial and industrial projects for Apple Computer, The Gap, and Pacific Bell, among others. When not on stage, Ms. Gillham appreciates the divinity of the Valley of the Moon where she lives.

ALEXANDER NEHAMAS is Edmund N. Carpenter II Class of 1943 Professor in the Humanities, Professor of Philosophy and of Comparative Literature at Princeton University. A native of Greece, he was educated at Swarthmore College and Princeton University. He has also taught at the University of Pittsburgh, the University of Pennsylvania and, on two occasions, he has been a visitor at the University of California at Berkeley. He writes on Greek philosophy, Nietzsche, the philosophy of art, and contemporary French thought. He is author of *Nietzsche: Life as Literature*, co-translator of Plato's *Symposium* and *Phaedrus*, editor of a volume of essays on Aristotle's *Rhetoric* and is currently working on a book on Socrates and his influence on modern philosophy.

RICHARD PALLAZIOL is a former student of CSU Long Beach and the American Conservatory Theatre in San Francisco, as well as having studied acting with Ada Brown Mather of London. He has performed with the Barn Theatre Company in Michigan, with the Grove Shakespeare Festival in Orange County, and with the North Coast Repertory Theatre of San Diego.

HARRISON SHEPPARD received his B.A. from St. John's College in Annapolis, Maryland and his J.D. from the University of California, San Francisco. He has served as an attorney with the United States Department of Justice and the Federal Trade Commission. He is presently in private practice in his own law and public relations firm in San Francisco and is founding General Partner of Sheppard Artists' Representative, Ltd., an international visual arts agency. He is an essayist who writes about the influence of ancient Greek culture on Western civilization and is a frequent contributor to *The Hellenic Journal*.

MARION TRUE studied at New York University and received a Ph.D. from Harvard University. She has been associated with The J. Paul Getty Museum in Malibu, California, since 1982 where she now serves as Curator of Antiquities. She has written numerous articles, including "A New Chalcidian Amphora by the Inscription Painter," in *Festschrift for Emily Dickenson Townsend Vermeule*, to be published by Cambridge University Press.

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PLATO THE REPUBLIC

INTRODUCTION BY ALEXANDER NEHAMAS

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Homer's world still exists. Its seas, its islands, its rivers, plains and mountains are there for all to see. Many do indeed see them as they visit the ruins of buildings through which the ancient Greeks celebrated their power and commemorated their past. But these ruins are more than landscape. They are also a vivid metaphor for the fact that what is geographically continuous is socially, psychologically, institutionally and spiritually sundered from us — for the fact that this is really, in W. H. Auden's words, "Homer's world, not ours."

If our world and Homer's are no longer the same, that is largely because of Plato, and perhaps most of all because of Plato's most famous book, the *Republic*. This work was its author's main weapon in his fight to forge a new world, to replace the quarrelsome magnificence of Achilles and Odysseus with the rational grandeur of Socrates, and its success can be measured by comparing our present attitudes to the protagonists of the *Odyssey* and the *Iliad* on the one hand, and to the dominant figure in the *Republic* on the other. We still admire Homer's heroes, but we can no longer try to emulate them. And though we may not always admire Socrates, the question of emulation does not arise in his regard: he has become part of what we are; to the extent we don't admire him, we are at war with ourselves.

This is not to say that the doctrines explicitly asserted in the *Republic* are widely accepted. On the contrary, Plato's paternalistic political authoritarianism, his radical metaphysical distinction between a sensible and an intelligible world, only the latter of which can be known, his conviction that the moral life can guarantee happiness, his exclusion of what we now consider as literature from his ideal state, his conviction that philosophers should be given ultimate political power, his proposal for the common possession of spouses and children among the elite of his city — these are all views which, if they can be contemplated at all, are nothing short of wildly controversial. And yet, the foundations of most of the ideas we do contemplate and consider commonplace today are found in the *Republic*.

The *Republic* has most often been read as a work of utopian political philosophy, and it has provoked the most diverse interpretations and the most violent disagreements. Here is an example, drawn practically at random. Emmanuel Kant, the great German philosopher, took the central idea of the work to be "a constitution founded on the greatest possible human freedom, according to laws which enable the freedom of each individual to exist by the side of the freedom of others," and characterized it as, "to say the least, a necessary idea, on which not only the first plan of the constitution of a state, but all its laws must be based." Sir Karl Popper, by contrast, who finds the doctrine of the *Republic* "barbaric," writes that "Plato is not even interested in those problems which men usually call the problems of justice, that is to say, in the impartial weighing of the contesting claims of individuals. Nor is he interested in adjusting the individual's claims to those of the state."

But the *Republic* is not just a work of political philosophy. In much broader terms, it delimits the range of questions and the sort of methods relevant not only to philosophers and classicists, not only to historians of thought and culture, but also to

educators, to political, social and even natural scientists (whose mathematical approach to their endeavors dates from the scientific revolution's rediscovery of Platonism), to artists and critics, to the governing and the governed, the powerful and the powerless. It does not simply underlie some of our more abstruse theories. It is part of the fabric of our common sense.

The *Republic* raises its questions in a relentlessly interconnected manner. Plato realizes that the nature of the good human life cannot be determined independently of the place of human beings within society; that the nature of society depends on the education of its citizens; that proper education requires a view of knowledge and of the nature of the world that can be known; that theories of knowledge presuppose psychological accounts of the individuals that are to be educated; that psychology dictates particular attitudes toward the arts. Moral theory, metaphysics, epistemology, theory of education, political and social philosophy, philosophy of science, psychology and aesthetics are all established here, for the first time, as aspects of a single enterprise. None of these subjects is more central to the *Republic* than any other. The work's real topic is the enterprise they constitute as a whole. That enterprise is philosophy.

The *Republic* is therefore not only a work of philosophy. It is in fact the first work of philosophy ever written. Nothing composed before it, including Plato's own earlier works, is comparable to it in magnitude, ambition or scope. The *Republic* inaugurates philosophy as a practice and discipline and establishes what we still consider its nature. It constructs a new image of the individual; from now on, reason becomes essential in defining what counts as human and in solving both private and public problems. The emphasis on rationality, on the existence of objective truth, and on the unbreakable connection between the search for truth and the attainment of happiness are the features that separate Plato's world from Homer's. For the first time, wisdom replaces glory as the true aim of human life.

Plato was perfectly aware of the magnitude of the task he had set himself. Though Socrates, who is the main speaker of this dialogue, constantly expresses his uncertainty about the specific views he proposes, the work as a whole exudes an air of absolute confidence in the substance of its project. But this confidence is not advertised. It is not asserted in the work but emerges through it. The *Republic* praises the most abstract, rigorous and theoretical modes of thought at the expense of the practical, the rhetorical and the literary. Nevertheless, it is itself a literary work of the first order, and it is as a literary work that it succeeds in establishing the priority of abstract reason. It works by indirection. As we dispute, for example Plato's idea that the philosophers should govern our city, we grant him his view that reason should rule our life. The *Republic* argues for, but also seduces us into, rationality.

Like all seductions, this one too proceeds by small, inconspicuous steps: each one individually leaves us more or less where we already were; all together lead us to a place we could never have imagined before. Plato introduces his shocking blueprint for a radically new conception of the ideal life and the ideal state by means of an off-hand remark by an old gentleman, Cephalus, who says early on in Book I that he is not afraid to die because his wealth has allowed him to live without lying and without owing any debts "of sacrifice to God and of money to man." Socrates interprets this remark, somewhat arbitrarily, as a definition of justice, and sets the wheels of his dialectical machine in motion. But even the spirited exchange of Book I of the *Republic*, in which various definitions of justice, successively more revisionary, are proposed and tested, is a tiny step compared to the increasingly revolutionary ideas presented in the other nine books.

The question with which the *Republic* begins, then, is "What is justice?" This soon becomes "Why be just at all?", "Why be good if all the advantages go to those who are not?" This second question, put to Socrates at the beginning of Book II, is urgent

because it appeals to one of the most persistent images in our culture: on the one hand, the unconscionable cad who lives a rich, privileged, honored and envied life, never caught and brought to account; on the other, the just and moral individual who passes through life unnoticed — at best unrewarded, perhaps ridiculed, at worst deeply and irreparably wronged. Since this seems more the rule than the exception, what reason can there be for being moral? Goodness appears to have little to do with the greatness of Odysseus, with the success of the rulers of the ancient world, or indeed, with the fame of many of our own contemporaries.

The *Republic* is a prolonged effort to eradicate this image. It attempts, instead, to paint a picture in which the life of justice is the best and happiest human life. Painting this picture is a long and complex process. It requires a representation of the structure of the human soul, of the nature of the social organization in which such a soul can survive and thrive, of the manner in which such a soul and state can come about and of the nature of the world which makes their existence possible and right.

Before we turn, however briefly, to the elements of which Plato's picture consists, it is necessary to take a few steps back. To understand the picture, we must first see the background against which Plato constructs it.

This background consists, first, of a debate raging through ancient Athens from the middle of the fifth century BC well until 375 BC, when the *Republic* was probably composed. The debate concerned what the Greeks called *aretê*: What is *aretê*, and how do people acquire it? In particular, can *aretê* be taught?

Aretê is usually translated as "virtue." But this is not right. *Aretê* is much broader than the narrower, strictly moral English word and also applies to animals as well as to inanimate objects. In the *Republic*, for example, Socrates speaks of the *aretê* of eyes and of knives. Anything that has a function has a corresponding *aretê* which it exhibits when it performs that function well. Homer speaks of the *aretê* of horses, Herodotus praises the *aretê* of Indian cotton, and Thucydides the *aretê* of fertile soil. Far from being confined to morality, *aretê* refers to whatever it is that makes something a good instance of its kind.

As applied to human beings, *aretê* could be understood as "success." Our question, then, would become, "What is success, and can it be taught?" The ancient question thus acquires an immediate contemporary resonance. We are faced today with an obsession with (an ill-defined concept of) success, with a vast industry devoted to imparting its secrets through books or self-help manuals, with itinerant "experts" holding "seminars" from city to city. Many believe that what such "experts" teach is not "real" success, and that what really should count as success cannot be taught at all. In all this, our situation is remarkably similar to the debates swirling within and around classical Athens over the notion of *aretê* and the ability of the sophists, its professional teachers who toured the various Greek cities, to impart it to those who were willing to pay their considerable fees.

In more general terms, which would apply even to the inanimate objects we mentioned above, we might try to understand *aretê* as the quality which makes something outstanding in its group, as the feature that accounts for its justified notability. This idea involves three sets of elements: the inner structure and quality of things, their reputation, and the audience which can appreciate them. This is as it should be. *Aretê* (like "success") always had a public aspect; it is related to the Homeric work *kleos*, which is essentially tied to fame, and preserves this connotation even in post-classical Athens: when the orator Hypereides, for example, wrote that those who die for their country "leave *aretê* behind them," he was thinking of it in such public terms.

But what is it to have a justified reputation in the world? Each of this formula's three elements may create a problem. If we identify *aretê* with justification, with the inner reasons why someone deserves a good reputation, people who possess *aretê* may well seem to others to lack it. If we emphasize reputation instead, cads who

appear to have *aretê* but lack its substance will receive its rewards. And, finally, who is to judge who possesses the right combination of features?

Prompted by the personality and fate of Socrates, who had died in 399 BC, Plato makes an unprecedented effort to solve these difficulties together. This is the second component of the context within which we must locate the picture drawn in the *Republic*.

A fruitful way of reading this work is to see it in part as an attempt to rehabilitate Socrates in the eyes of the world. As Plato saw him, Socrates was utterly convinced that *aretê* was not reputation but goodness, not public fame but an inner disposition of the soul which he made it his life's work to acquire. He was, as Plato described him in the closing words of the *Phaedo*, "the best, the wisest and the most just of all the men we have known." But Socrates was not only unrecognized as a good man; on the contrary, he was executed as a common criminal, charged with impiety and with undermining the faith of the young in the city's traditional values. For Plato, Socrates' case represented the greatest possible discrepancy between the inner aspect of *aretê* — the reasons for which one should have a good reputation — and the reputation one actually did have. Instead of being rewarded for what he was, Socrates was condemned on its account by a city incapable of appreciating him.

But the *Republic* is more than simply a rehabilitation of Socrates. Much more radically and ambitiously, it aims to establish a world in which what happened to Socrates can never happen again, a new world in which goodness and reputation can never again drift apart. It also aims to construct a society in which the appearance of a person like Socrates will not be a lucky exception, as Plato thought he had been in Athens, but the product of long-term social planning. Plato designs a city in which every generation will possess and honor the equivalents of Socrates — the people he calls philosophers.

That is why Plato pays so much attention in this work to the third element in our account of *aretê*, to the people who are to judge goodness; and why a discussion of the moral question of how life is to be lived so quickly turns into an examination of political and social problems. Turning away from the Athenian democracy which had executed Socrates, Plato tries to imagine a city with the right sort of people, able to discern goodness and willing to honor it appropriately. He describes the inner disposition that makes people good, the structure of a state in which good people will possess the most exalted position, and the populace which will understand that one justifies the other. The *Republic*, whose unity has been so often disputed, emerges as a remarkably coherent work once we read it within the context provided by the debate over *aretê* and by Socrates' fate.

Book I, as we have said, ends inconclusively. The sophist Thrasyarchus has argued that far from being a case of *aretê*, justice is a feature exhibited by the weak and the foolish: much better to live unjustly, usurping power, grabbing whatever one wants, and satisfying one's desires whatever they may be. Socrates tries to refute Thrasyarchus' claims, but his argument is not persuasive. At the beginning of Book II, therefore, Glaucon and Adeimantus, who profess to agree with Socrates that the life of justice is much better than the life of injustice, ask him to offer a complete and convincing defense of justice "in itself." Plato, then, undertakes to prove the radical thesis that it is better to live a just life even if, as it happens, one acquires a reputation for injustice and is punished for it (the case of the historical Socrates) than to live unjustly with all the rewards that life confers if one is lucky enough to escape detection. Justice, even totally undetected, brings happiness in its train; injustice, even completely unexposed, makes for a miserable life.

Plato believes that, independently of any political considerations, the just and the moral life guarantee happiness, and therefore people in their right mind will always choose them over any other alternative. But he also realizes how difficult it is to

become virtuous within a degenerate state. Socrates, he had already intimated in his *Meno*, may have represented no more than a divine accident; and even in the *Republic* he has him argue that, in imperfect cities, the best natures are most prone to the greatest corruption and that it is only his own “divine sign,” a mysterious voice that came to him from time to time, that allowed him to retain his integrity. The moral issue, therefore, is necessarily implicated in politics.

It is for this reason that the argument to prove that justice secures happiness begins, in the middle of Book II, by constructing a perfect state and explaining what makes that city just. Plato’s conceit for taking this route is that since both cities and individuals are just, it will be easier to find out what justice is if we look for it in the greater of the two: justice in the city is exactly like justice in the soul “writ large.” The metaphor is brilliant and far from merely decorative.

Cities are necessary because people are not self-sufficient. Production is most efficient when individuals work only at what they can do best. Socrates designs his perfect city on the principle that people must engage only in the one activity for which they are naturally suited: “The work is better and is done more easily when each man works at the one craft for which nature fits him.” This crucial principle, suitably transformed, will eventually become the definition of justice.

The city contains three classes of people: artisans, who will satisfy its practical needs, “auxiliaries,” who will be its professional military contingent, and guardians or rulers, who will make decisions concerning overall governance. Everyone in the city — men *and* women, as Plato insists — is exposed to the same educational system. The better one does, the higher one rises in the city’s hierarchy, from artisan to auxiliary to guardian.

Plato’s proposals for elementary education in Book II and III of the *Republic* have been rapidly denounced because of his ruthless censorship of the great poets, of Homer and Aeschylus, whose works are to provide the city’s primers. Yet Plato’s approach is perfectly justified. Blinded by the fact that children today are educated through books or television programs composed specifically for them, we see their specially designed, socially acceptable features as products of sensitive creation rather than violent excision. We overlook the fact that even if our means sometimes differ, our practice and goals are exactly the same as his.

It is true that our values are not always the same as Plato’s and we have less trust in the state. But, as surely as he did, we also censor children’s educational material — and we do it on similar grounds: we too agree that the practice of “imitation” or representation, “if it is begun in youth and persisted in, leaves its impress upon character and nature, on body and voice and mind.” Bad models produce bad people. We even produce bowdlerized versions of the same Greek myths and poems he despises to sit beside our abbreviations of the Bible and Shakespeare. Despite our uncomprehending contempt for Plato’s suspiciousness of “art,” our elementary education is thoroughly Platonist.

Similar considerations apply to Plato’s notorious proscription of poetry and dramatic festivals from the life of the adult citizens of his state. To us, this seems like an almost incomprehensible attack on “art” by one of the greatest artists in the world. But, whatever one reads on the subject, Plato never “banished the artists” — painting and sculpture remain within his city. His target was poetry, which he denounced as what it primarily was in his time, a popular entertainment. Poetry, he claimed, inevitably confuses its audience’s ability to discriminate between reality and imitation, between authentic and fake; it is essentially suited for depicting vulgar and repulsive subjects; good characters do not make for good dramatic material; finally, it predisposes its audience, even “the best among us”, by enjoying in imagination what it abhors in reality, to live in profoundly harmful ways. Scratch beneath the surface of all the attacks on the popular arts through the ages, from William Prynne’s attack on the theater and on Shakespeare, to the Jansenists’ abhorrence of the dramatic representa-

tion of religious events, to the despisers of novels whom Jane Austen satirized in *Netherhanger Abbey*, to the disdain for photography in the late nineteenth and early twentieth centuries, to the contemporary contempt for cinema and television, and you will find one or another version of Plato's arguments against poetry. Here, too, our common sense is the relic of Plato's idiosyncratic imagination — his ideas are our facts.

The structure of the perfect city (to return to the main argument) is established by the beginning of Book IV. Plato now tries to locate the virtues, particularly justice, within it. The city will be wise because its guardians or rulers administer its affairs. It is courageous because the auxiliaries discriminate correctly between what is and what is not to be feared. It is temperate, it exhibits "self-mastery", because the three classes are agreed on who is to rule and who is to obey within it. And, finally, the city is just because each class "attends to what belongs to it, each doing its own work". Justice often refers to being satisfied with one's possessions, to not desiring what others have. No class in the city wants more than what naturally belongs to it, none attempts to usurp the prerogatives of the others. This is for Plato the definition of social justice.

But social justice is not Plato's ultimate goal. What he wants to show is that the just individual leads the happiest life. To make this point, he now draws an extraordinarily novel and influential analogy (influential enough to seem commonplace today) between the state and the individual "soul". Just as the state is composed of three classes, so he argues in Book IV, the soul consists of three parts. One is the set of desires for basic needs like food, drink and sex; this "appetitive" element aims at its immediate satisfaction. It is often hindered in its pursuits by another part, which aims at the long-term satisfaction of the whole person or soul. Plato identifies this "calculating" element, which desires knowledge and can weigh the short- and long-term benefits of various courses of action, with reason. Finally, he establishes the existence of a third, "spirited" element, intermediate between the other two, motivated by ambition and focused on honor, and generally allied to reason. For the first time, the human individual is described in terms of a complex, structured hierarchy.

Appetitive desires can be generally satisfied with goods which can be bought. The appetitive element of the soul corresponds to the class of artisans in the city, the group which Plato often calls the "money-loving" class. Reason, which oversees the proper functioning of the whole person, is the analogue of the guardians who watch over the city as a whole. And the spirited element, a precursor of our notion of the emotions, corresponds to the auxiliaries, who, aiming at honor, are trained to aid the guardians in their governing of the city.

On the basis of this analogy, Plato now argues that the virtues of the soul are parallel to the virtues of the city. An individual is just, he claims, "if the parts within him are doing severally their own work". Reason, the seat of wisdom, should therefore rule the soul with the aid of the spirited element, in which courage resides, and both will keep the desiring element in check, hindering its blind pursuit of satisfaction, preventing it from acquiring mastery over the soul, and thus ensuring a life of temperance and self-control.

Plato's concept of justice as "psychic harmony", as the internal agreement of the parts of the soul about what each one of them should do, is not obviously equivalent to the common notion of justice: the latter involves respecting one's obligations, not stealing, cheating or lying, and avoiding what is generally considered to be immoral behavior. Perhaps, it has been argued, psychic harmony can indeed ensure happiness; but Plato has to show that it is justice which accomplishes this end, and these two are far from the same. The objection is serious, but it can be answered.

Plato believes that people whose internal structure is in proper order, who care for their overall good and are neither extremely ambitious nor overwhelmingly acquisitive, will have no reason and no motive to behave, in the intuitive sense of the term, unjustly. Why should they, if under reason's rule they desire only what is good for them and what they can secure by means of their natural abilities? Furthermore, Plato

believes that people will act justly in the intuitive sense only if they possess the psychic harmony he values so highly. If they lack psychic harmony, unbalanced desires will push them inevitably toward immoral behavior.

In the end, Plato defines justice as the healthy state of the soul. “People,” Glaucon says, “think that when the constitution of the body is ruined life is not worth living, not with all the foods and drinks and wealth and dominion in the world; and are we to believe that, when the constitution of the very principle of our life is in confusion and ruin, life is then worth living, though a man do whatever he please?”

In a serious sense, then, Plato has changed the subject. *Aretê*, exemplified by justice, has now become an internal affair. Real success consists not in ordinary accomplishments, not even in just behavior as commonly understood, but in an inner arrangement which places the desires of reason in charge of the whole personality. The preponderance of the lower, appetitive desires is now defined as a true disease of the soul. Plato believes that these desires, unless kept in constant check, cannot possibly be satisfied; they can only be indulged, and the more they are indulged, the stronger they become. The stronger they become, the less satisfaction we can derive from a life devoted to their pursuit. Injustice, as the lack of psychic harmony, is misery. Self-control, measure, and rationality ensure that one is an outstanding human being. And being outstanding is the most important element in being a happy person, a person who has the right desires and the ability to satisfy them.

How convincing is this view? Plato has claimed that a just person is a truly healthy person, and that no one would choose a diseased life over a healthy one. Diseases of the soul produce pains and displeasures more acute than diseases of the body. But something is missing from this argument — robust and detailed representation of the healthy person and of the pleasures attending the psychically healthy life. The bulk of the central books of the *Republic* are devoted to constructing such an exemplar, and once again this means introducing politics into the picture.

Plato claims that his admittedly impractical reforms — in particular, the guardians’ lack of personal possessions, their sharing of their spouses, male and female, and their ignorance of who their biological children are — cannot possibly become reality unless an even more impractical reform is made. This is his famous proposal that “philosophers bear kingly rule in cities, or those who are now called kings and princes become genuine and adequate philosophers.”

However utopian Plato’s ideal of the philosopher-kings still seems, we cannot begin to imagine how shocking the proposal must have appeared to its original audience. “Philosophy” has by now become a common work, even though its exact sense is still in dispute. This was not true in Plato’s time. The *Republic* is a radically innovative effort to establish the term’s legitimacy: it argues that the word corresponds to a genuine practice, which Plato introduces here for the first time. He describes a drastically new activity which leads to a previously unimagined way of life. He wages war against all the other institutions and activities — religion, poetry, traditional social wisdom, the new democratic politics, rhetoric, sophistry and even the newly developed mathematical sciences — which claimed to provide people with good modes of living.

Plato elbows his way through these institutions, opens up a new space, establishes philosophy within it, and claims that philosophy leads to human perfection. The life of reason is both the life of justice as he has defined it so far and the happiest human life possible. The philosophical passion for knowledge and truth, which disdains every lower desire, emerges only after a long education through which self-control is acquired; it cannot be distinguished from the ability to rule oneself; and the ability to rule oneself is the best qualification for the responsibility of ruling the city. The pursuit of knowledge makes one the best possible human being; the best possible human being, who also is the ruler in the right state, occupies the most exalted

position within it. Philosophy and psychic harmony are one. They ensure the health of the soul and the happiness of the person. In the perfect state they are accompanied by the duty to rule. The perfect person is the perfect citizen. Socrates' successors can never share his fate.

Plato finds philosophy as difficult to explain as he considers it demanding, once explained, to practice. Books V to VII outline its nature and the education which can lead a few capable people to its practice. They consist of a combination of complex arguments and striking images.

Philosophy for Plato consists essentially in the belief that the world possesses an intelligible nature distinct from the sensible appearances with which we are generally acquainted. The intelligible is more real and more available than the sensible, and the object of any knowledge we can ever have. Philosophers, especially from their training in mathematics, understand that the objects of knowledge are only illustrated, but never understood, through their sensible representations. As a result of their education, they eventually become aware of the existence of the Forms, of the single intelligible essences which underlie and give substance to the multiple, changing sensible phenomena which surround us. Any doubts about the existence of an intelligible world or of a set of objective, absolute truths regarding it are incompatible with philosophy: they are at the other side of the line which separates philosophy from sophistry. Even today, when those suspicious of the notion that truth is objective claim to be philosophers, they strike a false note: the key is still given by the *Republic*.

The features of philosophy as Plato understands it are difficult to explain to others. In one of his most famous images, he compares our life to that of prisoners in a cave, able to see only shadows of objects projected on its back wall. He writes that as most of us are incapable of realizing that we are only seeing shadows, we are even less able to imagine that there is a whole world of real objects projected on its back wall. He writes that as most of us are incapable of realizing that we are only seeing shadows, we are even less able to imagine that there is a whole world of real objects outside the cave altogether. No wonder that philosophers, when they try to explain what they have seen there, become the subjects of ridicule.

It takes fifty years for philosophers finally to understand the greatest of the Forms, the Form of the Good. This mysterious object, which Plato says is to Forms what the sun is to sensible objects, represents the perfection of the intelligible structure of the world, and the fact that all within it is arranged for the best. Full understanding of the Good results in a fully good person, a person whose reason, by means of its understanding, has acquired complete control over the soul's baser needs and desires. Only the philosophers therefore are perfectly just, and thus perfectly happy. Knowledge, goodness and happiness are one, though they can only be achieved by a very few people. The rest are to allow themselves to be ruled by these few in order to come as close as possible to the good life.

The philosophers are capable of seeing the world in its total perfection and also the place within it of each one of us, depending on our character and ability. They are therefore capable of telling the rest of the people in the city what life is best for them, and how they can attain the maximum psychic harmony of which they are capable. Plato's identification of knowledge with goodness represents a rationalism of the most extreme sort. Is it also as authoritarian as it is often taken to be? This question is more complex.

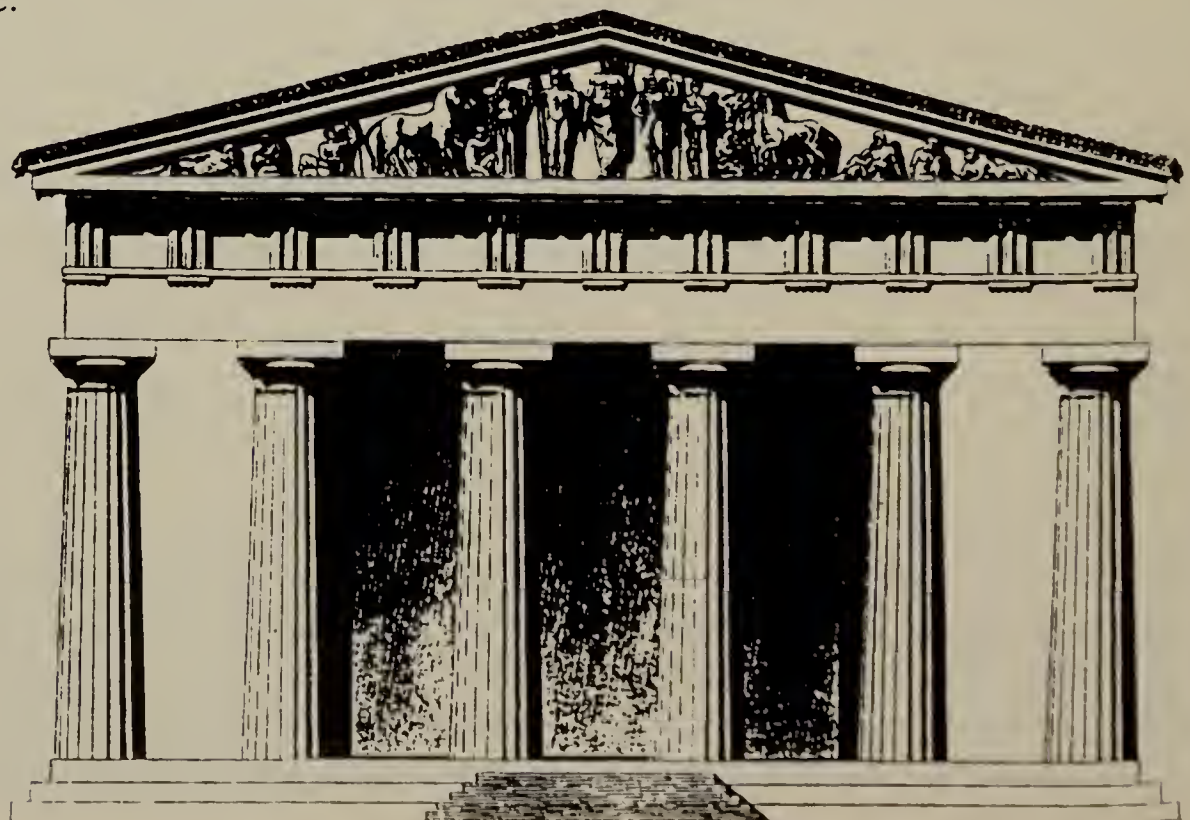
The fundamental assumption on which Plato's system depends is an image of living a life as practicing a craft, as a process which proceeds by definite rules and whose product depends on how well its rules are applied. To put the point bluntly, just as we willingly take the advice of shoemakers on the most appropriate shoes so, he believes, we should be willing to take the advice of the philosophers on what life is best for us. The image of life as a craft is, to say the least, profoundly questionable. But

it is not clear that any other general image of what life is like is obviously better than Plato's. Today we believe in the value of freedom, even if it results in the gravest of errors. He was unwilling to sacrifice happiness, even if it meant renouncing autonomy. The issue is still open and the *Republic* continues to invite us to consider it.

Plato's text also raises a host of other problems. It may be true that in the individual case, devotion to contemplation is not easily distinguished from justice conceived as psychic harmony: a life of contemplation involves the harmony of one's various desires. But in the case of the city as a whole, the analogy fails. For it is no longer clear that the philosophers' contemplation of the Forms is compatible with their role as rulers. Why should the philosophers, whose best activity and happiest life consist in the contemplation of the forms, return to the public life required of the rulers of the city? If contemplation and justice as psychic harmony are one, would we not commit an injustice if we took them away from the one activity for which they are best suited? Is Plato conceding this point when he writes that we must "compel" them to become guardians, that this is not something they will do willingly?

But the *Republic* would not be the work it is if it were not full of problems of this sort. On one level, it clearly leaves its readers with many more questions than answers. On another, deeper level, however, it is a book we cannot do, for better or worse, without. It is here that the idea originates that social accomplishments do not secure happiness or even real success, unless they are moral accomplishments recognized by a society of the right sort. And it is here that the power of reason to create such a society, on the basis of an understanding of the real nature of the world, is announced for the first time and established once and for all.

It is in the *Republic* that, along with Nietzsche, we should seek in order to "comprehend" what idiosyncrasy begot that Socratic equation of reason, virtue and happiness". For Nietzsche, this was the "most bizarre of all equations". Perhaps it is, and perhaps it is not. In any case, this equation describes much of the structure of our lives. And it is worth recalling that it does not represent a fact of nature but was first presented by Plato, through argument and metaphor, through demonstration and image, in the *Republic*. Whatever one's misgivings about it (and one can have many), it can no longer simply be dismissed. It is part of us. Because of the *Republic*, Plato — to use again, in closing, Auden's words — "is no more a man to us/but a whole/climate of opinion". Climates of opinion can change: they can be improved or they can be discarded. In either case, they must first be understood. There is no better place to start understanding our own than this work in which Plato's admiration of Socrates blossomed into an image of a world in which, unlike ancient Athens, Socrates has been forever safe.



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TIMELINE: ANCIENT GREECE

B.C.		470	Pindar fl., apex of Greek lyric poetry. Parmenides fl., posits logical opposition between appearances and changeless unitary reality
580	Sappho fl., flowering of Greek lyric poetry		
570	Anaximander fl., develops systematic cosmology	469	Birth of Socrates
545	Anaximenes fl., posits transmutations of underlying substance	465	Aeschylus's <i>Prometheus Bound</i>
525	Pythagoras begins philosophical-religious brotherhood, develops synthesis of science and mysticism	460	Anaxagoras fl., concept of universal Mind (Nous)
		458–429	Age of Pericles
		450	Emergence of Sophists begins
520	Xenophanes fl., concept of human progress, philosophical monotheism, skepticism toward anthropomorphic deities	447	Building of Parthenon (completed 432)
		446	Herodotus writing <i>History</i>
		441	Sophocles's <i>Antigone</i>
506	Democratic reforms instituted in Athens by Cleisthenes	431	Euripides's <i>Medea</i>
		431–404	Peloponnesian War between Athens and Sparta
500	Heraclitus fl., philosophy of pervasive flux, universal Logos	430	Democritus fl., atomism
499	Persian wars begin	429	Sophocles's <i>Oedipus Rex</i>
490	Athens defeats Persian army at Marathon	427	Birth of Plato
		423	Aristophanes's <i>The Clouds</i>
480	Greeks defeat Persian fleet at Salamis	420	Thucydides writing <i>History of the Peloponnesian War</i>
478	Establishment of Delian League of Greek states led by Athens	415	Euripides's <i>Trojan Women</i>
	Period of Athenian ascendancy begins	410	Hippocrates fl., lays foundations of ancient medicine
472	Aeschylus's <i>The Persians</i> , rise of Greek tragedy	404	Athens defeated by Sparta

399	Trial and execution of Socrates	300–100	Zenith of Alexandria as center of Hellenistic culture
399–347	Plato's <i>Dialogues</i> written		
387	Plato founds Academy in Athens		Development of humanistic scholarship, science, astrology
367	Aristotle begins twenty years of study at Plato's Academy	295	Euclid's <i>Elements</i> codifying classical geometry
360	Eudoxus formulates first theory of planetary motion	280	Museum (<i>Mouseion</i>) built in Alexandria
347	Death of Plato	270	Aristarchus proposes heliocentric theory
342	Aristotle tutors Alexander in Macedonia	260	Skepticism taught at Platonic Academy for next two centuries
338	Philip II of Macedon subjugates Greece		
336	Death of Philip, accession of Alexander	250	Hebrew Bible translated into Greek by Alexandrian scholars
336–323	Conquests of Alexander the Great	240	Archimedes fl., develops classical mechanics and mathematics
335	Aristotle founds Lyceum in Athens		
331	Founding of Alexandria in Egypt	220	Apollonius of Perga fl., advances astronomy and geometry
323	Death of Alexander	146	Greece conquered by Rome
	Beginning of Hellenistic era (to c. A.D. 312)	130	Hipparchus fl., makes first comprehensive chart of heavens, develops classical geocentric cosmology
322	Death of Aristotle		
320	Pyrrho of Elis fl., founder of Skepticism		
306	Epicurus founds Epicurean school in Athens	63	Julius Caesar reforms calendar
300	Zeno of Citium founds Stoic school in Athens		Cicero prosecutes Catiline conspiracy

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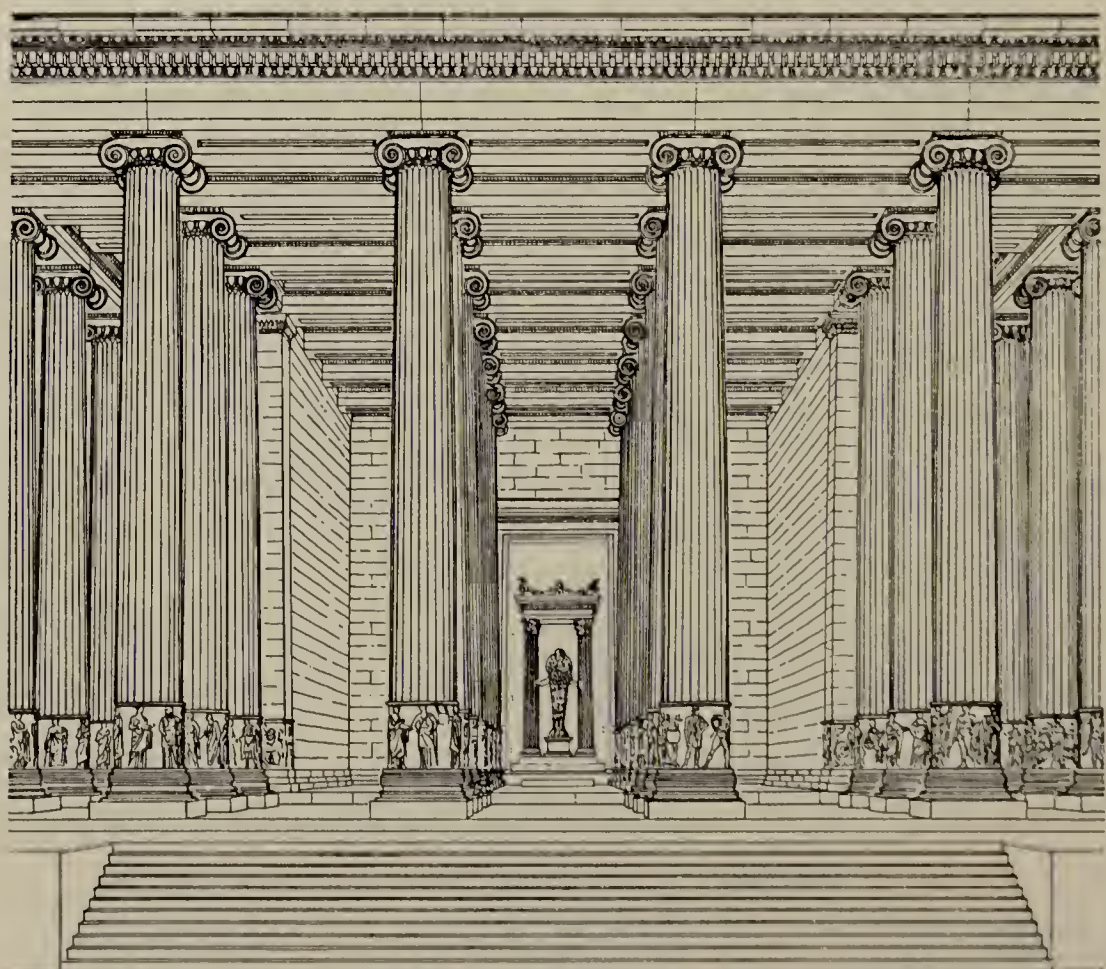
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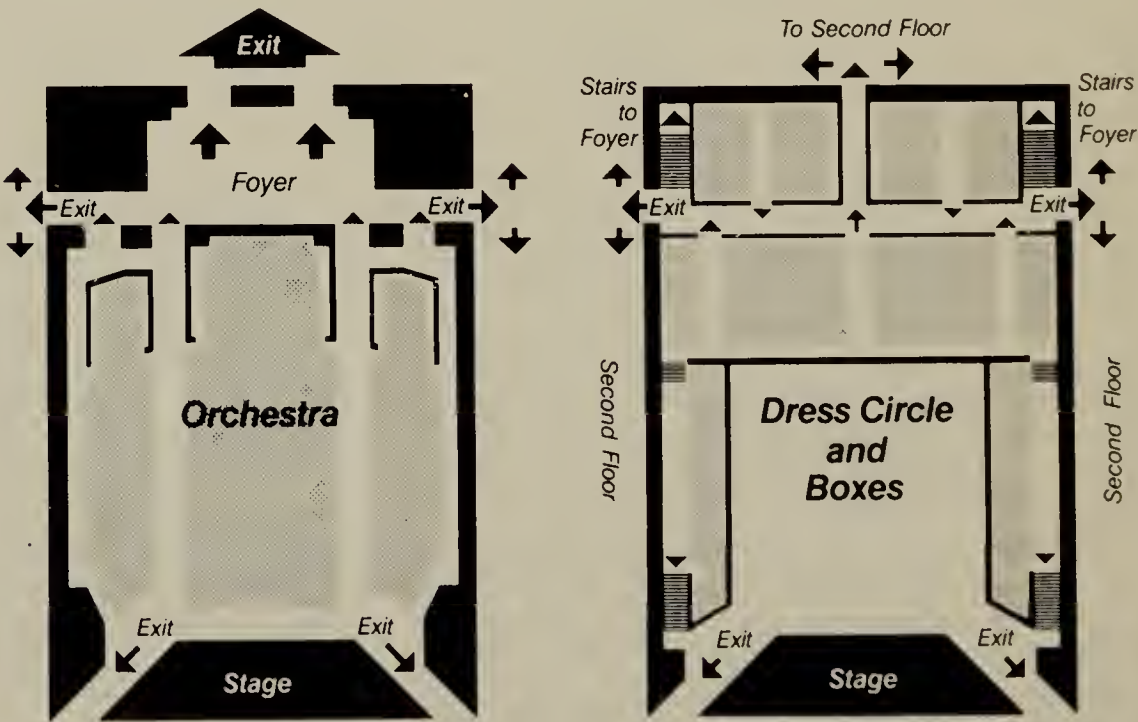
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PATRONS, ATTENTION PLEASE! FIRE NOTICE

There are sufficient exits in this building to accommodate the entire audience. The exit indicated by the lighted "exit" sign nearest your seat is the shortest route to the street. In case of fire please do not run — walk through that exit.

A SENNHEISER LISTENING SYSTEM is installed at Herbst Theatre. Wireless headphones and induction devices (adaptable to hearing aids) are available in the main lobby of the theatre. There is no charge, but an ID deposit is required.

Pamper Yourself

(You Deserve It!)



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TO EY

Humanities West News

Volume II Number 8

« exploring history to celebrate the mind and the arts »

March, 1994

The Enduring Light of Ancient Greece

HW program on Classical Greece, June 3 and 4, 1994

Ancient Greece is always with us. We continue to turn to the Greek philosophers for their enduring insights on the human condition, and we still seek aesthetic inspiration in the ideal forms left us by Greek architects, sculptors, artists, and craftsmen.

On Friday night, Professor Alexander Nehamas of Princeton University, will lecture on the subject of "Philosophy with a Public Voice: What We Can Learn from the Greeks." (Note title change since March 1.) This will be followed by a dramatic performance of the works of Sophocles, Aeschylus and Euripi-

des. The performances will highlight social and political themes such as the conflicts between the rights of individuals and families versus the demands of government.

Professor Eva T. H. Brann, Dean of St. John's College, Annapolis, will begin our Saturday program with an illustrated lecture that inquires into the relationship between Greek art and architecture and the principles of the great philosophers.

Professor George Anastoplo of Loyola University, Chicago, an expert in freedom of speech issues, follows with a lecture on "The Idea of Justice in Ancient

Athens." He will demonstrate the degree to which our own concepts of justice are based on classical Greek models.

Charles Bell, tutor emeritus at St. John's College, will present a colorful multi-media show titled "Greek Tragedy in Myth and Deed." He will trace the development of Greek tragedy from Homeric myth through the real tragedy of the Peloponnesian War.

In "Art for All Time: The Classical Legacy," Dr. Marion True, Curator of Antiquities at the Getty Museum, will analyze the impact of ancient Greek artists and artisans on both contemporary art and our views of art's function in society.

Following in our new Saturday program format, Professor Nehamas will summarize and knit together the themes of our program in a brief, concluding lecture.



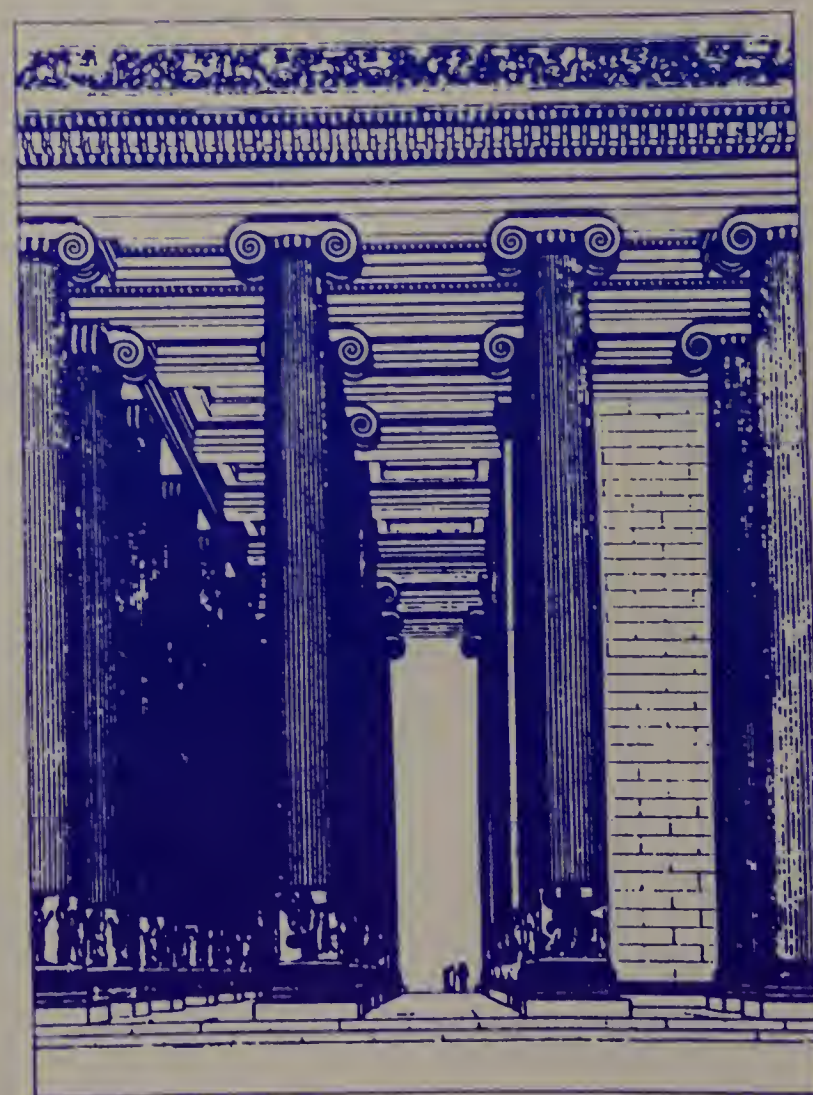
A restored drawing of the east end of the Temple of Zeus at Olympia.

Explore Siena and Tuscany with Humanities West

After the Humanities West program on the Court of Suleyman the Magnificent, we embarked on our first Humanities West tour—to Suleyman's Turkey—in October, 1993. The success of that tour has encouraged us to sponsor a second tour based on a Humanities West event. Under the guidance of Valerie Thornhill, speaker at our Siena program and expert on Tuscan art, history and architecture, Humanities West offers: The Art and Civilization of Siena, September 16–30, 1994.

In addition to enjoying Siena, participants will explore the countryside of the Chianti and Maremma regions as well as rarely visited medieval villages and towns.

Call Humanities West, 415/387-8780 or Travel Directions, 415/441-0446, for a brochure and information.



A restoration (by F. Krischen) of the side front of the Temple of Artemis at Ephesus. It was designed in the 540s, and completed a century later.

USE YOUR PRIORITY ORDER FORM by April 15 to order tickets to the Greece program.

SPIRITUAL ODYSSEY THROUGH ANCIENT GREECE

*HW to Sponsor 1995 Tour of
Classical Greek Sites*

Would you enjoy discussing the trial of Socrates at the actual site of the cell in which the philosopher drank the fatal hemlock? What about traveling to Sparta to study Thucydides' epic History of the Peloponnesian War...or, while talking about Sophocles, lunching in Corinth, Oedipus' birthplace, later to pass by the very crossroads where Oedipus killed his father.

Would you like to visit the beautiful and sacred city of Delphi, where the famous Oracle offered cryptic prophecies to commoners and kings? Or picnic on the slopes of Mt. Olympus, while reading about Homer's headstrong gods and warriors? Or sail in Spring from Athens to the island of Samos, where Pythagoras was born, to draw your own geometric diagrams in the golden sands, or just enjoy the sea and the sun?

Humanities West will sponsor a trip to Greece in late April/early May 1995, as a follow-on to our forthcoming program on Classical Greece. This will be the third Humanities West tour to visit the areas featured in our productions.

The tour will be led by HW board member Harrison Sheppard and arranged by Christine Grabitzky of Travel Directions, Inc. The tour will begin and end with a stay in Athens. Please call the HW office, (415)387-8780, to receive a brochure when it is printed.



Decorative pilaster capitals and frieze from the wall top within the open court of the Temple of Apollo at Didyma. Griffins confront lyres and florals based on the acanthus pattern. Second century B.C.

Use your priority order form by April 15. Sending it in before the deadline will assure you of receiving tickets for the next program.

Letter from the President

As we enter our tenth anniversary year, Humanities West is poised to launch a new spirit of community in the humanities. The audience for our programs is ever-growing, seeking more activities



*Join us in celebrating
Humanities West's Tenth Anniversary*

with which they can engage their interest in our cultural history. I am heartened by the camaraderie developing among fellow attendees sharing in the intellectual stimulation presented at our programs. We hope to offer more ancillary activities in the future that will build on these intellectual friendships.

We deeply regret that some of our most loyal members were unable to acquire tickets for the program on Saturday, March 5. I urge you to use the form in this newsletter to order tickets by the stated deadline. The form is there specifically to ensure that our good friends and patrons can be "first in line."

As our Chairman reported at the Siena program, Humanities West has initiated a 10th Anniversary Fund Drive. As a special event connected with this drive, I am working on an exclusive expedition to Jefferson's Virginia which will include an after hours special visit to Monticello, a guided tour of Jefferson's University of Virginia, the Jefferson-designed Capitol in Richmond, Colonial Williamsburg, and perhaps Tuckahoe Plantation, Jefferson's birthplace, Ash Lawn, home of James Monroe, and Poplar Forest, the second home Jefferson designed after Monticello. Further details will be available in the next newsletter.

Thank you again for participating in our programs. We appreciate the many comments which you submit after our events, and are trying to use them to make our productions more interesting and useful to you.

Sincerely yours,

Elaine Thornburgh

Elaine Thornburgh
President

PROGRAM SCHEDULE FOR
*“The Classical Ideal:
The Enduring Light of Ancient Greece”*

HERBST THEATRE
401 Van Ness (at McAllister)
San Francisco

HARRISON SHEPPARD, PHILHELLENE ESSAYIST, MODERATOR

Friday, June 3, 1994, 8:00 PM – 10:15 PM

8:00 PM Lecture: PHILOSOPHY WITH A PUBLIC VOICE: WHAT WE CAN LEARN FROM THE GREEKS?
(Note title change since March 1) Alexander Nehamas, Professor of Philosophy, Humanities, and Comparative Literature, Princeton University

Professor Nehamas is a native of Greece and distinguished classical scholar.

9:15 PM Dramatic Presentation: HUMANITY AND DIVINITY IN CLASSICAL GREEK TRAGEDY
Short dramatizations by Shirley Gillham and Richard Pallaziol of significant passages from the great classical tragedians, Aeschylus, Sophocles, and Euripides, directed by Jeffrey Bihr and briefly introduced by Harrison Sheppard.

Saturday, June 4, 1994, 10:00 AM – 4:00 PM

10:00 AM Lecture: SIGHT UNSEEN: PHILOSOPHY IN GREECE
Eva T.H. Brann, Dean, St. John's College, Annapolis, Maryland

Dean Brann, whose latest book, *The World of the Imagination: Sum and Substance*, comprehensively explores the imaginative faculty, will discuss, in an illustrated lecture, the relation of Greek light, statuary, and architecture to the centrality of vision of the greatest philosophers of classical Greece.

11:15 AM Lecture: THE IDEA OF JUSTICE IN ANCIENT ATHENS
George Anastaplo, Loyola University School of Law, Chicago

Professor Anastaplo, author of *The American Moralist: On Law, Ethics, and Government*, was the protagonist in a lengthy legal battle in defense of First Amendment rights, will discuss the idea of justice in ancient Athens as evidenced by the Greek playwrights, Plato's Republic, and Aristotle's commentary on the Athenian Constitution.

Break for Lunch 12:10 PM – 1:40 PM

1:40 PM Lecture: GREEK TRAGEDY IN MYTH AND DEED
Charles Bell, Physicist and Poet, St. John's College, Santa Fe

Professor Bell's multi-media lecture combines a sound tape of quotations, Greek music, and comment, with slides of Greek art, tracing the stages of the tragic myth from Homer, through the dramatists and the Peloponnesian War, to the introspective deepening of a value-quest.

2:50 PM Lecture: ART FOR ALL TIME: THE CLASSICAL LEGACY
Marion True, Curator of Antiquities, The J. Paul Getty Museum

This illustrated lecture will attempt to re-examine the unique contribution made by the artists and craftsmen of Greece in the mid-fifth century B.C. and to consider anew the reasons for the profound impact of the Classical legacy.

3:40 PM Closing remarks by ALEXANDER NEHAMAS.

Suggested Bibliography for “The Classical Ideal: The Enduring Light of Ancient Greece”

Aeschylus, *The Oresteia* (especially The Eumenides), translated by Robert Fagles, Penguin Books, 1979.

Anastaplo, George, *Human Being and Citizen*, Swallow Press, 1975.

———, Encyclopedia Britannica, 15th edition, “Censorship” and “Greece.”

Aristotle, *Poetics*

———, *Politics*, Books I and VII.

———, *Nicomachean Ethics*, Book I, available in various editions (preferably the Richard McKeon translation, Random House.)

Euripides, *Medea*, translated by Rex Warner, University of Chicago, 1955.

Plato, *The Apology*, and *Symposium*, preferably translated by Benjamin Jowett, available in several paperback editions, including Simon & Schuster, 1951.

———, Four Texts on Socrates, especially *The Apology*, and *The Crito*, Cornell University Press, 1984 [no longer in print].

———, *The Republic*, translated by Raymond Larson, with introduction by Eva T. H. Brann, Crofts Classics, AHM Publishing, 1979, or the translation by G. Grube, revised by D. Reeve, Hackett Publishing Co.

Sophocles, *Three Theban Plays*, (especially Antigone), translated by Robert Fagles, Penguin Books, 1984.

OR preferred if available:

The Oedipus Cycle of Sophocles (especially Antigone), translated by Robert Fitzgerald, Harcourt, Brace, 1955.

Join us for a Speakers' Dinner At Hayes Street Grill, and a Speakers' Lunch At Ivy's

Friends of Humanities West are cordially invited to join us for lunch at Ivy's, 398 Hayes at Gough, on Saturday, June 4, between the morning and afternoon sessions of the program. Guests will have a chance to share a table and break bread with one of the speakers and other Friends of Humanities West. Please send your check for \$35 per person to the Humanities West office to reserve your place at the lunch.

On Friday evening, June 3, Humanities West donors of \$100 and up are cordially invited to join our speakers in a dinner at Hayes Street Grill prior to the program. To reserve your place, please send your check for \$50 per person to the Humanities West office .

Speakers' Luncheon and Dinner Reservations Form

Yes, I am a Sponsor, Patron or Fellow of Humanities West and would like to attend the Speakers' Dinner.

Please reserve _____ place(s) in my name for dinner Friday night June 3, at Hayes Street Grill. Enclosed is my check, payable to Humanities West, for \$50 per person.

Yes, I am a Friend of Humanities West and would like to attend the Speakers' Luncheon.

Please reserve _____ place(s) in my name for luncheon at Ivy's on Saturday, June 4. Enclosed is a check, payable to Humanities West, for \$35 per person.

A letter of confirmation will be sent approximately two weeks prior to the event.

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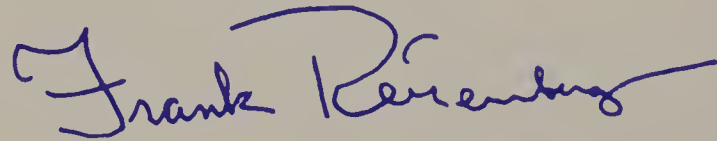
Please return this form to Humanities West, 580 Funston, San Francisco, CA 94118

10th Anniversary Fund Drive

The generous subsidy Humanities West receives from the National Endowment for the Humanities will end in mid-1996. If we are to avoid compromising the quality of our productions, or raising ticket prices, we need to build up an income-producing cash reserve. Therefore, we have initiated a fund drive for 1994, our 10th anniversary year. Our goal is \$100,000. Thanks in no small part to contributions received after the Siena program, the drive total to date is: \$11,000. A good start, but we still have a long way to go.

Even if you already are a friend, sponsor, or patron of Humanities West, I urge you to make an additional contribution during this critical year. In this way, you ensure that Humanities West can continue to offer provocative, high-quality programs for many years to come.

Sincerely,



Frank Rettenberg
Chairman of the Board

Lecture & Discussion

You are invited to a pre-program lecture/discussion, "Aeschylus and Robinson Jeffers: The Influence of Ancient Athens on San Francisco and Northern California." The lecture with slides, followed by discussion, will be given by Harrison Sheppard on Wednesday May 25 at 7:30 PM at the Firehouse at Fort Mason. Please call 387-8780 to reserve a place.

"Greece" Priority Order Form

PLEASE ORDER YOUR TICKETS AS SOON AS POSSIBLE.
DONORS WILL RECEIVE PRIORITY UNTIL APRIL 15.

Tickets will be mailed approximately 4 weeks prior to the program.

Friday Evening, June 3, 1994, 8:00 PM – 10:15 PM

Donor _____ @ \$27 _____
Student _____ @ \$15 _____

Saturday, June 4, 1994, 10:00 AM – 4:00 PM

Donor _____ @ \$15 _____
Student _____ @ \$15 _____

Handling Charge (\$1 per ticket) _____

Total Enclosed _____

Note: Tickets are non-refundable, and luncheon is not included.

You may charge by phone, using your VISA or MasterCard, by calling City Box Office at (415) 392-4400.

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Meet Our Valuable Volunteers

Vie McCusker started her long career as a "Rosie the Riveter" in an aircraft plant. Her next job took her all over the western U.S. traveling for Western Union. While taking a training course with Western Union in the Russ Building in San Francisco, her branch manager introduced Vie to her son. Love bloomed, they married and Vie became a San Franciscan, never more to leave, except on many more trips throughout the Northwest Territories, Alaska, Hawaii and Mexico.

Many years later, while conversing in Spanish on a street corner with some lost Argentines, she was approached by a woman who worked for the State of California. She advised Vie to take the state exam for translators. Vie took the test, passed, and got a job. She worked for the state for ten years, until her retirement. She is now enjoying what she calls her "butterfly years," having a good time but also giving back to the community by volunteering. Humanities West has benefited greatly from the many hours she has contributed over the years.

Sail with Humanities West to Sixteenth Century Venice and Amsterdam

Naval power brought influence and prosperity to these two port cities. Venice, the queen of the sea, had dominated the Mediterranean for centuries. New oceanic routes to India shifted maritime dominance from the Mediterranean to the Atlantic. The two international centers of commerce, Venice and Amsterdam, shared common qualities of sophistication, religious tolerance and commercial acumen. Join our Friday night speaker Simon Schama, distinguished author and lecturer, as we open the program "Venice and Amsterdam: World Powers at Sea."

Mark your calendars: October 21-22, 1994

One Continuing Education Credit through San Francisco State Extended Education is available for attendance at Humanities West programs. It is necessary to attend both the Friday night and Saturday programs and to write a short paper. Please call the Humanities West office to enroll.

REMINDER

Tickets to the program must be ordered from City Box office, (415)392-04400.

Reservations for the speakers luncheon and dinner need to be made with Humanities West, 580 Funston, San Francisco, CA 94118. (415)387-8780.

Humanities West 580 Funston Avenue, San Francisco, CA 94118 (415) 387-8780 Fax (415) 387-8124

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Humanities West  
580 Funston Avenue  
San Francisco, CA 94118



# Humanities West Presents

## Gloriana

### The Queen's Consort

Judith Nelson, Soprano

Shira Kammen, Renaissance Violin and Harp

Richard Sabino, Lute

John Dornenburg, Viola da Gamba

My Lord Oxenford's March

William Byrd  
(1543-1623)

Awake Sweet Love  
Oh Sweet Woods

John Dowland  
(1563-1626)

The Honie Suckle  
Muy Linda  
The Fairy Round

Anthony Holborne  
(fl. 1584)

Touch Me Lightly  
Tobacco

Tobias Hume  
(1569-1645)

Flow My Tears  
A Division  
The Queen's Dump  
Fortune My Foe

John Dowland  
Anonymous

John Dowland

Fantasia á 3  
Lasso Vita Mia

William Byrd  
John Dowland

Can She Excuse My Wrongs?  
Now oh Now

John Dowland